

The Hymn

APRIL 1954



CECIL FRANCES ALEXANDER

1818 - 1895

The President's Message

There are several matters which I would like to underline as of current concern to members of The Hymn Society.

The Executive Committee has recently taken a very important step. Approval has been given to an annual project to be known as "The Hymns of the Year." New hymn texts will be invited on any theme appropriate to public worship. At the end of the year these hymns will be judged by a committee; those deemed worthy will be published by the Society. This procedure should furnish a welcome outlet for hymn writers who may presently be lacking an adequate vehicle for bringing their work to public attention.

The establishment of a consulting service on hymn tunes comes under the direction of the Tune Index Committee, and will make use of the extensive hymn tune index prepared by the Reverend Emery C. Fritz. Inquiries about hymn tunes will be answered by Mr. Fritz for a modest fee to cover research expense. The valuable information contained in the tune index will thus be available until such time as publication of the volume is possible.

Arrangements have been made by a committee of the American Library Association for a reprint of the 1907 edition of the *Julian Dictionary of Hymnology*. The project hinges on the receipt of sufficient orders to warrant publication. The Hymn Society expects to bring this matter to the attention of its membership to ascertain possible orders. In the proposed *Julian Revised* much of the material in the present volume will not be reprinted, but will be referred to by line and page in the 1907 edition. In view of the fact that this monumental book is out of print, the importance of the projected reprint is obvious.

Late in April the Society will be specially privileged to have as its speaker Dr. Frank W. Price of Lexington, Virginia. Dr. Price is the Moderator of the General Assembly of the Presbyterian Church in the United States, and previously one of the outstanding figures in mission work in China. During his internment in that country he translated into English twenty-three of the hymns in the Chinese hymnal, "Hymns of Universal Praise." He will tell us of this project, and we will have an opportunity to become acquainted with some of these hymns.

—Deane Edwards

The Hymn

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CONTENTS

PRESIDENT'S MESSAGE	34
THE EDITORS COLUMN	36
CECIL FRANCES ALEXANDER	37
<i>Alexander Flanigan</i>	
MUSIC APART, OR MUSIC A PART OF THE WHOLE?	43
<i>Nancy White Thomas</i>	
THE HYMNS OF WILLIAM BARNES	47
<i>William Turner Levy</i>	
THE SELECTION AND USE OF THE SERMON HYMN	51
<i>Clarence Hiebert</i>	
HYMN TUNE: SUMMERFIELD	54
A TUNE FOR ANNE BRONTË'S HYMN	55
A WEEK IN THE LIFE OF AN ORGANIST-CHOIRMASTER	55
<i>George Brandon</i>	
MAURICE FROST, "ENGLISH AND SCOTTISH PSALM AND HYMN TUNES" C. 1543 - 1677	57
<i>Leonard Ellinwood</i>	
REVIEWS	60
NOTES FROM THE EXECUTIVE SECRETARY	65

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The Editor's Column

"WHAT ARE AMERICA'S FAVORITE HYMNS?"

The above title opened a paragraph in the September 16, 1953, issue of *The Christian Century* purporting to give a list of the hymns "the American people really *like* to sing." The list resulted from a poll by a Seventh Day Adventist radio program broadcast from a California station, with more than 10,000 responding. "By a wide margin" in top favorite was "The old rugged cross." Then in order, "The love of God," "In the garden," "What a Friend we have in Jesus," "Beyond the sunset," "Abide with Me," and "No One ever cared for me like Jesus."

"The Hymns You Love Best," in the January, 1953, issue of *The Christian Herald*, gave the results of that magazine's nation-wide hymn poll. The five best-loved hymns, most often named in the hymn poll were the following, in order of their popularity: "The old rugged cross," "What a Friend we have in Jesus," "I love to tell the story," "In the garden," "Rock of Ages."

Whether either of the two hymn polls cited above deserve to be called "representative" or indicate a cross section of American hymn preference is not known to this writer. However, it hardly seems possible that they do. It is not our purpose to discuss the merits of individual selections listed above, inasmuch as no two persons would be inclined to agree completely on a list of the "greatest hymns."

But to the Editor's surprise and pleasure, one of our leading New York organists, Dr. George Kemmer, for nearly three decades organist and choirmaster of St. George's Episcopal Church, recently published in the Church's monthly bulletin his selections of the six greatest hymns in common use. That such a list was compiled is cause for rejoicing, as it indicates an *interest* in the congregational singing as well as in outstanding choral presentations. The hymns selected follow: "A mighty fortress" (EIN FESTE BURG), "O God, our Help" (ST. ANNE), "All hail the power of Jesus' Name" (CORONATION), "Praise to the Lord" (LOBE DEN HERREN), "O Sacred Head, sore wounded" (PASSION CHORALE), and "The Church's One Foundation" (AURELIA).

It is the Editor's fervent hope that somewhere between the two obvious extremes quoted herein there may be found a middle ground, so that there need not be such a diversity between what "America loves" and what "America ought to love to sing." Perhaps this may be reflected in some of the newer denominational hymnals coming from the presses.

Cecil Frances Alexander

ALEXANDER FLANIGAN

"IN 1848 MRS. C. F. ALEXANDER published her *Hymns for Little Children*. Charmingly simple and tender, clear in dogma, and of poetical beauty . . . they remain unequalled and unapproachable." Thus wrote W. T. Brooke in 1891 in Julian's *Dictionary of Hymnology*. In 1952, sixty-one years later, Erik Routley referred to her in his *Hymns and Human Life* as "the greatest of women hymn-writers in English." In the interim of more than half a century many writers, competent and incompetent, have added their testimony in somewhat similar terms. It is possible, therefore, for the observer to follow the popularity and stature of Mrs. Alexander as a children's hymnist, and although many of her hymns have worn thin and threadbare and passed into oblivion, a study of the writers of every decade since the 1890's will clearly indicate that she has not yet been dismissed from her place among the great.

But greatness is not synonymous with fame. In 1947 many thousands of staunch churchgoers must have come for the first time to associate the name of Henry Francis Lyte with "Abide with me;" a year later many thousands more must have received their first introduction to the name of Isaac Watts. It is thus with Mrs. Alexander. That the most obscure student of hymnology anywhere in the English-speaking world should never have heard of her is an inconceivable as a mathematician who had never heard of logarithms or a follower of Greek philosophy to whom Plato and Socrates were unknowns. But, verily, to the man in the street, those who write our great hymns are infinitely less known than those who write our cheap novels.

On my first visit to Londonderry I inquired of several intelligent-looking adults the way to Bishop Street that I might see the house where Mrs. Alexander spent her last twenty-eight years. I accosted five or six before the name struck a chord, and a young man replied, "Er, y-yes—she wrote some—some hymns." I knew not whether to smite him for knowing so little, or embrace him for knowing so much. Hymn writers are, indeed, shadowy figures.

This is an age in which the doings of great men and women are being crystallized for posterity in Lives, Letters, Memorials, Biographies and Autobiographies. Mrs. Alexander has not been so honored, and the would-be biographer would find scarcely any superabundance of material at hand. The source which might have furnished a more intimate portrait than is now available

dried up in 1910 when her husband, before resigning the Archbishopric of Armagh, consigned her letters to the flames, that "no eyes but his should ever read them." The house where she was born, the house where she spent her girlhood till she left it as a bride, the house where she lived as the wife of a Bishop, and where she died—all three are still occupied, but none bears a mark to indicate that a great hymnist passed that way.

Cecil Frances Alexander, second daughter of Major John Humphreys and his wife Elizabeth Reed, was born in 1818 in the parish of Redcross in Co. Wicklow—not in Co. Tyrone, 1823, as stated in most hymnological works.* The Major was a wealthy landowner and acted as agent for Lord Wicklow. Fanny's early years (she was known as Fanny) were punctuated by frequent visits to friends in Scotland, and she could recall that on one such occasion Sir Walter Scott took her upon his knee and told her a funny story. It was during these years that she first turned her hand to poetry. She contributed poems to a school journal, and filled a little manuscript book with fugitive pieces "for mama."

About the year 1835 the Humphreys family removed from the south and settled at Miltown House, near Strabane in Co. Tyrone. It was while here that Fanny Humphreys wrote some of her famous hymns and published her epoch-making little volume, *Hymns for Little Children*; it was here, too, on the "belt-walk" which ran, and still runs, around the old Elizabethan house, that the Reverend William Alexander proposed to Fanny after a short courtship. There had been several suitors for her hand, and in later life she could tell her children, without a sigh, how very near the famous Professor Archer Butler had come to changing the course of her life.

In October, 1850, William Alexander and Fanny Humphreys were married in Strabane. She is thus described by her husband: "At that time (1850) she was a singularly attractive person. Her frame was lithe and active. Her face had no pretension whatever to regular beauty; but it possessed the sensitive susceptibility, the magic quickness of transition, the sacred indignation, the flash of humor, the pathetic sweetness, with which genius endows its chosen children." William Alexander was then Rector of Termonamongan, a remote parish scattered over bogs and hills in Co. Tyrone. With her husband or alone she would travel miles daily over the barren hills to lonely cottages and iso-

* See author's notes, *Bulletin*, Hymn Society of Gt. Britain & Ireland, July, 1948.

lated hamlets, often carrying soup to the poor and the sick, and returning home from her ministrations wet through. She ministered irrespective of creed, and often gained admission to Roman Catholic sick beds where her husband would not have been received.

After holding appointments at Fahan and Strabane, William Alexander was called to the Bishopric of Derry and Raphoe. At Fahan an intimate friendship sprang up between the Alexanders and their nearest neighbor, Agnes Jones of pioneer nursing fame, beloved friend of Florence Nightingale, who called her "my Una." She was brought home for burial in Fahan churchyard where her tombstone bears a twelve-line epitaph by William Alexander.

The Alexanders removed to Londonderry in 1867. Most of Mrs. Alexander's literary work had by then been done. Almost all of her sacred and secular poems, her translations and her joint efforts with her husband, belong to the pre-Derry period. In point of volume, therefore, about three-quarters or more of her work belongs to the years 1846-1866. The exigencies of the diocese and the needs of her family left little leisure, and henceforth she was more often seen with a needle than a pen. But her hymns and poems had already traveled, and their author was already well-known as C. F. A. At Londonderry she became a familiar figure as she passed to and for on her errands of mercy and labors of love, often accompanied by her dogs. Life brought contacts and new friendships with many who bore eminent names in the ecclesiastical and literary worlds but she retained the common touch, her shyness and simplicity. To applause she was deaf, and was left unmoved by the many appreciative letters which reached her from readers of her hymns and poems.

Apart from her contribution to literature, Mrs. Alexander did much which served to establish her in the hearts of her own day and generation. At Strabane before her marriage she joined with her sister in founding, from the proceeds of her literary efforts, a school for the deaf and dumb; she established, also at Strabane, an auxiliary of the Church Missionary Society; the school for the deaf and dumb at Fahan, burned down with the loss of six lives, was rebuilt with the proceeds of a little volume brought out jointly by husband and wife; the Girls' Friendly Society was founded at Londonderry by C. F. A. It is, however, solely as a hymnist that she is remembered in the outer world.

According to the *Dictionary of Hymnology*, "Mrs. Alexander's hymns and poems number nearly 400." The present writer's analysis of this collection, which takes no cognizance of unpublished pieces, would, though not complete, indicate that her hymns constitute considerably less than one-half of the whole. The remainder embrace religious poems, imaginative and narrative poems, songs and moral verses for children, memorial verses and some translations from the French of Victor Hugo. Although overshadowed by her hymns, some of her sacred and secular pieces have commended themselves in high literary circles. The best-known is "The Burial of Moses" which Tennyson regarded as one of the finest poems in the English language. How it laid hold on one is told by A. B. Paine in his biography of Mark Twain (Samuel Clemens):

"The Burial of Moses" with its noble phrasing and majestic imagery, appealed strongly to Clemens, and he recited it with great power. The first stanza in particular always stirred him, and it stirred his hearers as well.

By Nebo's lonely mountain
On this side Jordan's wave,
In a vale in the land of Moab
There lies a lonely grave.
And no man knows that sepulchre
And no man saw it e'er,
For the Angels of God upturned the sod
And laid the dead man there.

But the crown of Mrs. Alexander's work was her hymns, of which she published several small volumes. The greatest and best-known of these was *Hymns for Little Children*, already mentioned, edited by John Keble. This work is usually described as "an unpretentious little volume of some thirty pages." And unpretentious the early editions certainly were. The words edition sold for the princely sum of one penny—and seldom has such a treasure changed hands for such a trifle. Later editions, however, were more pretentious. An edition with twelve photographic illustrations was issued; a music edition with settings by Dr. Gauntlett; another with music by E. C. A. Chepmell. The edition before me as I write, signed by Mrs. Alexander's husband, is yet another, with the music selected, and in part composed, by Mrs. C. Aston. The little work contains forty pieces. Other hymns ap-

peared in *Narrative Hymns for Village Schools* (1853) and *Hymns Descriptive and Devotional* (1858). She also contributed by request to *Hymns Ancient and Modern*, the *Irish Church Hymnal* and other collections.

The number of Mrs. Alexander's hymns which the Church has taken to its heart is much smaller than her "400 hymns and poems" might suggest. Some of them were still-born, due to their contents, or perhaps their awkward meter; others were written for special occasions, served their day and died in infancy; others, again, progressed to a speedy old age by sheer merit. But her place of honor among the great is not maintained solely by virtue of the intrinsic merit of her great hymns. Her great hymns are not merely great; her poor hymns are not merely poor—all combined to cast an influence quite extraneous to their inherent worth. They reflected a new outlook at a time when child psychology was nothing more than a heterogeneous collection of unrelated facts and fancies, and became the model for those who would choose to follow in their author's footsteps; thus many of the pieces that have gone take their place gracefully and honorably with Stephenson's Rocket, Bell's telephone and the host of creations that have served their chief end in life and then found their way to the scrapheap of forgotten things. Model and intrinsic worth thus combine to bind the name of C.F.A. with juvenile hymnody. She became the mistress of a new school, and surpassed the best of her predecessors, Jane Taylor. They wrought in the same field, but plowed different furrows. C.F.A. wrote few rhymes for the nursery, few hymns for the child on mother's knee, but rather for the child with the consciousness of a soul within. Her hymns are more didactic, more simple, more dignified, and seek less to impart to the child a consciousness of its childhood.

In the preface to the *Sunday Book of Poetry* (1864), which she edited at the suggestion of Sir Roundell Palmer, Mrs. Alexander says, "A namby-pamby, childish style is most unpleasing to children, especially to boys; it is surprising how soon they can understand and follow a high order of poetry (always supposing it is not subtle or metaphysical), especially when it assumes a narrative form, and has the aid of rhyme." This "high order of poetry" probably explains in part the extent to which her children's hymns have been appropriated by the adult Church, and their capacity to "speak to the child in the heart of the man."

The spontaneousness and fertility of C.F.A.'s poetic power,

its responsiveness to call, were often illustrated when she was called upon to furnish lines by request to please a friend or soothe a sorrower, or fill a gap. On one occasion, when a new edition of the *Irish Church Hymnal* was in preparation, she was furnished with six tunes and asked to fit them with words. Like several other famous hymn writers, she had no ear for music, but "within a week she caught the very spirit of the tunes and most felicitously wedded them to words which seem as though they were the very breath that had inspired the airs." A notable example of lines furnished within the space of a week is found in her version of *St. Patrick's Breastplate*, "I bind unto myself today," written also by request for the *Irish Church Hymnal*. In their ascription of this translation to C.F.A. hymnals tend to mislead. It would not appear that she had any knowledge of the ancient Irish, and in any event translation therefrom is a task for none but the expert. Her version is nothing more than a translation from English prose into English verse. A more accurate translation, based on later philological research, is that by R.A.S. Mac Allister, "Today I arise" (*Rev. Church Hymnary*.)

Reference has been made to the joint work of Mrs. Alexander and her husband. The latter, who was elected Archbishop of Armagh and Primate of all Ireland just four months after the death of his wife, was known as a classical scholar, an able theologian, preacher and writer, and a poet of some ability. He wrote a very few hymns, which appeared in one or two earlier collections, and are still occasionally met with. He is noted in *Julian*. In 1897 he edited a collection of C.F.A.'s poems. In 1930, A. P. Graves edited a selection of their poems under the title, *Selected Poems of William Alexander and Cecil Frances Alexander*.

Mrs. Alexander died October 12, 1895 at Londonderry, and was buried in the local City Cemetery.

Her hymns have been accepted by the Church in all its borders; they have traveled to every quarter of the English-speaking world; they have penetrated to the mission fields of South America, China, India and elsewhere. And wherever they have gone, in the freshness of the original or weakened in translation, they have become a home for the heart.

C.F.A. the hymnist belongs to Christendom - hymnologists have had their say; Mrs. Alexander the woman belongs to the few — let the voice she loved best have the closing word: "By

(Continued on Page 59)

Music Apart, or Music A Part of the Whole?

NANCY WHITE THOMAS

ABOUT A YEAR AGO it was my privilege to review for the editorial staff of a denominational Board of Education the progress of church music in the past twenty-five years, and then to point out some of the vistas which still beckon in this field. To repeat here the outstanding accomplishments of this period would be wasting space, for it is such people as the members of The Hymn Society who have brought about the "more and better" of everything: directors, choirs, hymnals, festivals, schools, conferences, books and manuals covering every aspect of the subject, theoretical and practical.

As a layman, with one foot in church music and the other in religious education, one eye backward and one eye forward, the opportunity I see growing out of our past is an increasing fusion of music into the total life of the church. To state it another way, the need now is for a musical thinking through of the entire church program, a creative approach which not only vitalizes the music we use but which makes music a part of a living, indivisible whole. We are ready now to blend our accumulated knowledge, materials, organization, and techniques into the larger picture of Christian education.

What does this mean? It means that music cannot be departmentalized: its use cuts across all organizational lines; its message influences our worship, our teaching, our evangelism. It means that every hymn, every musical call and response, every anthem, every instrumental prelude, interlude, and postlude, in every program and service throughout the church, shall be a purposeful part of a whole; that there shall be no "program of music" set in juxtaposition to a "program of religious education," but that there be a single, comprehensive plan of Christian education. It means that music, rightly conceived, is not an embroidery applied to an otherwise finished fabric; it is rather a strand woven into the very texture and pattern of the fabric.

The task of integrating music into the total church program is, then, not solely that of the musician. By its very nature it is a church-wide concern, requiring the joint effort of every branch of leadership, professional and lay. A multiple responsibility, if it is not to "fall between stools," must be frankly faced and clearly defined. It is not within the scope of this article to undertake a thorough analysis of the matter, but simply to bring it out into the open for discussion.

We should recognize, first of all, that it is natural that this particular area has not received adequate attention from church leaders earlier. During the past twenty to thirty years the professions of Minister of Music and Director of Religious Education, as we know them, have been developed. The old time organist and or choir director, whose effort was largely restricted to the music of the sanctuary, has been superseded by the Minister of Music, who organizes and trains a series of choirs ranging from cherubs to adults, and who (theoretically at least) accepts the responsibility for furthering the interest of the congregation and church school through music. The old time Sunday School worker has grown into the full-fledged Director of Religious Education, who has had special training in the organization and program of our manifold church groups. In many cases the music specialist has been given partial instruction in religious education; in probably more cases the religious education specialist has had some training in the use of music in the church. By and large, however, the two professions have developed side by side without gaining full insight into the relationship of the two fields. This was natural: a child does not become completely aware of the inter-relationships of society until he has reached maturity. It would seem safe to assert that these professions have now arrived at adulthood, and are ready to move into that period of higher development which results from mutual understanding and inter-locking within the larger organism of which they are both a part.

I am not suggesting that every church musician be required to take a degree in religious education, nor that every specialist in religious education be a trained musician. Certainly there should be some top-ranking leaders who are thoroughly trained in both fields, in order that they may point the way for us in this expanding area. For the most part, however, in the local church, if the two leaders have a reasonable acquaintance with and appreciation of each other's fields, plus a sense of oneness in their purpose they can find a way to make the fullest use of music, as well as Scripture, prayer, pictures, poetry, drama, handwork, service projects, and every other medium of Christian education.

In our modern organizational scheme it is tacitly assumed, if not explicitly required, that the Minister of Music take the initiative in musical matters. The degree of his activity in the total educational program varies from church to church. I am inclined to believe that the lag at this point is due, not primarily to pres-

sure of organ and choral work, but to the simple fact that this enlarged conception of his task is comparatively new. Only scattered music leaders have caught the vision with sufficient conviction to move ahead.

In fairness to the leaders in religious education, it must be said that they have not sat idly by while the musicians have hesitated at the border of this fertile territory. Many of the advances in the use of music in church school, and youth and adult work are traceable to the materials and methods of religious educators. I am sure, however, that these leaders would be the first to acknowledge their need of the musical specialist in planning and executing a unified program. And in the majority of churches there would be a reluctance to promote a closer union of forces until the musician had taken the first step in this direction, lest it be construed as a criticism of his ministry or a pre-empting of his authority.

There are no pat answers to the problem. There is no charted course by which to reach the goal. Each church, according to its own genius and the lead given by a few pioneer churches, is challenged to find its own best plan. The Christian Education Council (or the local equivalent of this overarching body) would seem to be the logical clearing house for all matters educational. Within this group can be found the resources for the formulation of plans for studying the situation and training lay leaders to do the detailed job throughout the church.

I am grateful that limited space controls my pen at this tantalizing point, because a suggested plan of procedure would convey the impression of knowing the way in a land where we are all explorers. Some have forged farther ahead than others, and one of these has spoken to us in a book which has recently come to my desk for review. I refer to *Music In Christian Education* by Edith Lovell Thomas, an authority in both music and religious education, well known to the membership of The Hymn Society. Her volume gives an explicit and convincing statement of the need I have attempted to point up, and has cited heartening instances of leaders who are working along this line.

It is a thrilling thought that, however numerous and impressive our past achievements may be, we never write *finis* to the search for truth and the effort to make a practical application of it in our individual and corporate lives. As long as music is living and religion is living, we shall move on from height to height in our ascent to full understanding of God's whole.

A New Hymn On The City

At the request of the Planning Committee for the Convocation on Urban Life in America, called by the Council of Bishops of the Methodist Church, The Hymn Society of America invited poets and hymn writers in America and abroad to submit new hymn texts for use at the Convocation. Out of the many texts received, five were chosen. The first choice was the hymn by Bradford Gray Webster, pastor of the First Methodist Church of Smethport, Pennsylvania, entitled "O Jesus Christ, to Thee may hymns be rising."

A hymn "Praise to Thee, O God, for Cities," by Rolland W. Schloerb, Chicago, Illinois; the late Thomas Curtis Clark's "Where restless crowds are thronging;" "Jesus, Friend of thronging pilgrims," by H. Nantlais Williams of Ammanford, Carmarthenshire, England; and a hymn by the winner of The Hymn Society's Bible Hymn Contest, Sarah E. Taylor, Central Falls, Rhode Island, are all included, along with the winning hymn, in an attractive folder published by The Society.

The winning hymn has been set to Barnby's PERFECT LOVE.

O Jesus Christ, to Thee may hymns be rising
In every city for Thy love and care;
Inspire our worship, grant the glad surprising
That Thy blest Spirit brings men everywhere.

Give us the strength to do Thy will eternal
That summons men to leave their narrow strife;
That leads the earth-bound to the ways supernal,
And brings to men the more abundant life.

Grant us new courage, sacrificial, humble,
Strong in Thy strength to venture and to dare;
To lift the fallen, guide the feet that stumble,
Seek out the lonely, and God's mercy share.

Show us Thy Spirit, brooding o'er each city,
As Thou didst weep above Jerusalem,
Seeking to gather all in love and pity,
And healing those who touch Thy garment's hem.

Make strong our hope and grant Thine inspiration
Till by Thy might the battle shall be won,
Till love triumphant rules in every nation,
And every city glorifies the Son.

The Hymns of William Barnes

WILLIAM TURNER LEVY

THE HYMNS OF William Barnes are unknown. *Sabbath Lays* Six Sacred Songs, words by W. Barnes, music by F.W. Smith; London, Chappell, 1844, is a scarce book, and I have never seen a copy. But interest in Barnes is growing, and I have copied other hymns of his authorship from the original manuscripts in the Dorset County Museum. These are now reprinted below, unedited save in respect to punctuation.

I spoke of interest in Barnes. His friend Thomas Hardy edited in 1908 *Select Poems of William Barnes*; in 1925 John Drinkwater selected *Twenty Poems in Common English*; *Poems Grave and Gay* is a 1949 sampling by Giles Dugdale; the most generous reprinting in our century is *The Muses' Library Selected Poems of William Barnes* edited by Geoffrey Grigson, 1950; and now, in 1953, *William Barnes of Dorset* by Giles Dugdale is the first biography since *The Life of William Barnes* written by his daughter and published in 1887, the year after his death.

The Reverend William Barnes who was born in 1801 is called by *Chamber's Encyclopaedia* "perhaps the first of English purely pastoral poets." He was born in Dorset and spent all of his life there. It was a life not outwardly exciting: he spent some time as a solicitor's clerk, but soon turned to teaching which he continued until 1862 when, having obtained a Cambridge degree, he became rector of Winterborne Came. He was an amateur antiquary and engraver, and wrote many articles and books on philology. Not a trained linguist, his books in this area are of little value — with the exception of his investigations on the grammar and glossary of the Dorset dialect.

Although Barnes wrote poems in standard English, he is at his happiest as a dialect poet and was and is known as the Dorset Poet. His public readings and published volumes made his poems "household words" in Dorset, but the dialect militated against his ever reaching a wide audience. Not an espouser of causes, Barnes's beautiful lyrics — written with a scholarly and esthetic grasp of poetic techniques in many western and eastern languages — have always been most appreciated by his fellow poets. He was praised by Tennyson and Patmore, Hopkins and Hardy. His neglect is easy to understand, but nevertheless unfortunate. His name is seen and vaguely remembered, but his position as the foremost rural poet of the nineteenth century remains unacknowl-

edged. His best-known poem, "My Orcha'd in Linden Lea" is famous because of its delightful setting by Ralph Vaughan Williams. The first stanza is given below.

'Tthin the woodlands, flow'ry gleaded,
By the woak tree's mossy moot,
The sheenen grass-bleades, timber-sheaded,
Now do quiver under voot;
An' birds do whistle over head,
An' water's bubblen in its bed,
An' there vor me the apple tree
Do lean down low in Linden Lea.

Barnes undoubtedly wrote hymns for special uses which he never intended to preserve, and it is only fair that we remember these are not five examples in final version; the lack of punctuation alone indicates that Barnes had not finished work on them in the state in which we are now forced to reproduce them.

I. *Teach us to pray* — Luke 11:1

O Lord we pray not as we ought,
We pray in word but not in thought,
Our hearts are dull and cold: we kneel
And tell of wants we do not feel;
But warm our chilly hearts of clay,
And teach us, teach us how to pray.

We ask for power, we ask for gold,
We ask what mercy must withhold!
We ask for life and earthly bliss,
And fail because we ask amiss;
But take our blindness, Lord, away,
And teach us, teach us how to pray.

And while we thus in folly lift
Our voice to ask some baneful gift,
How coldly, Father, do we call
To Thee for grace, Thou all in all.
O take our ignorance away,
And teach us, teach us how to pray.

II.

Oh! in the by-gone year and distant day
Of passing life, how sweet the holy hour
In which my soul has found the better way,
Led on and strengthened by Thy mighty power!

THE HYMN

49

When Thou, with workings merciful and mild,
Didst melt my worldly heart and make it Thine:
And I, O Father! felt myself Thy child,
A branch united to the living vine.

(Stanzas 3, 4, omitted)

III. *Increase our faith* — Luke 17:5

When wells of earthy source are dry
And barren wilds are all around,
Ere yet the gushing rock is nigh,
Ere yet the bread of life be found;
When worldly joys begin to fail
And we, now fainting on the way,
Must need Thy manna and Thy quail,
Increase our faith, O Lord, we pray.

When Thou to call us back, dost blast
The idle joys that hold us here,
And in our thankless pride, dost cast
Upon us heaviness and fear,
When all the power in which we trust,
Is in Thine anger swept away,
And we are humbled in the dust,
Increase our faith, O Lord, we pray.

And in the foolish hour of pride,
When trusting to the works we do,
We know no holiness beside
Our formal tithe of mint and rue,
Have mercy on us, then, and take
The darksome veil of sin away,
And as Thy light upon us break, (*sic*)
Increase our faith, O Lord, we pray.

When life's ten thousand dreams are past,
And hours of grace are nearly o'er,
And soaring worldly hope at last,
Has closed her wings to rise no more;
When no strong arm is found to save
The soul, or take its fears away,
But His who overcame the grave:
Increase our faith, O Lord, we pray.

IV. *Why hast thou forsaken me* — Mark 15:35 (Stanza 3 omitted)

The joy that shone in early days
Is dark, and peace is fled.
And I, cut off from human ways,
Am remembered with the dead.
And while my soul in fear and pain,
Is peaceless as the sea,
I call on Thee, but call in vain,
Lama Sabachthani.

Is it to purge me of my pride,
Of every vain desire,
That I am in affliction tried,
As silver in the fire?
If thus of mercy and of love,
The visitation be,
Oh send me comfort from above,
Lama Sabachthani.

V. *The saving power*—John 6:68 Lord, to whom shall we go?
Where shall we find a saving power?

Can man of mortal breath
Be unto us a mighty tower?
From deadly sin and death,
His heart is cold to sympathize,
His arm is weak to save,
And how can he who daily dies,
Redeem us from the grave?

But when in paths of death we stray,
And sin obscures our sight,
Thou, Lord, art then the living way,
The truth, the shining light;
Our holiness, our only trust,
Our shield in worldly strife,
Our resurrection from the dust,
Our everlasting life.

In his poems William Barnes confronts us with the sure and certain hope of his faith. Would it not be a pleasant and fitting thing, if one of his hymns were found worthy to so confront us in the very acts of our worship? He who so tenderly served others in his lifetime, might minister to men still.

The Selection and Use of the Sermon Hymn

CLARENCE HIEBERT

THE SIMPLE MESSAGE of a good hymn is designed to create moods in the worshiper's attitude toward God, or to direct the worshipers to a knowledge of God's purpose. It is chiefly "the voicing of the soul's relation to God and the expression of our attitude toward him." (Carl F. Price, *What is a Hymn?* p. 5)

Of great importance among the hymns sung in Christian worship is the sermon hymn. It is considered the principal hymn of the service. Because it is so closely related to the organized spoken thoughts of the sermon, it can be pivotal in directing the aspirations of worshipers to either prayer or praise. The singing of the sermon hymn is the corporate experience of voicing new vision and purpose. A well chosen sermon hymn can add significantly to the total religious experience of an individual in a Christian worship service.

I. WHAT IS THE SERMON HYMN?

The German Reformation gave the congregational hymn to the public worship service. The principal hymn (*Hauptlied*) and the sermon were both determined for a century or more by the Church Year and the Liturgy. Elaborately harmonized (figured) chorales were developed for use by the choir itself.

Early in the eighteenth century, sermons began to gain prominence in the church service. Together with this development there came also the choosing of the principal hymn which has come to be known as the sermon hymn. The sermon hymn is recognized as the hymn which has to do with the sermon itself. It is usually sung in preparation for the hearing of the sermon but sometimes it is also used as a dedicatory hymn at the conclusion of the sermon.

A difference of opinion exists as to where the sermon hymn should be in relation to the sermon itself. Most leaders of worship prefer to have the sermon hymn preceding the sermon; some prefer to have it follow the sermon. Basic differences exist in these two viewpoints, and a consideration of the climactic elements in each would be a worthwhile study.

Leaders of worship who prefer to have the sermon hymn precede the sermon must choose a hymn which creates an atmosphere of spiritual readiness, but at the same time avoids undue anticipation about the subject matter of the sermon itself. The

text of the hymn can appropriately be a blending of objective and subjective elements.

Generally, this is a more intimate type of hymn, preparing worshipers for thoughts from God's revelation. If meditative, these hymns would be suitable: "Lord, speak to me," "Spirit of God, descend upon my heart," or "Draw Thou my soul, O Christ, closer to Thee."

The theme of the sermon may demand a more spirited hymn in praise of God or for courage in militant spiritual warfare. These hymns are suggestive examples: "God of grace and God of glory" and "Soldiers of Christ, arise."

The leader of worship who prefers to have a sermon hymn at the conclusion of his sermon can choose an appropriate hymn of "consecration (dedication), service, or social appeal." (Andrew Blackwood, *Pastoral Leadership*, p. 95) By virtue of its prominent position in the entire worship service, this hymn can be suggestive in personalizing the accumulated thoughts of the whole service. If subjective hymns are to be used at all in corporate worship this is the appropriate time. In a subjective hymn, the attentive worshiper can respond in a personal, audible way to God's appeal. It is a corporate opportunity for individuals to aspire in their devotion to God's will.

A sermon of thanksgiving would be appropriately concluded in the singing of "Now thank we all our God," or "I thank Thee, Lord." A sermon calling for dedication could be climaxed in the use of "Take my life and let it be." An Easter service may end with the singing of a hymn of victory: "Jesus lives, thy terrors now."

II. SELECTING THE SERMON HYMN

It is the minister's task to select the hymns for the worship service. Careful analyses of hymns are necessary prerequisites to appropriate hymn selection. A minister is best prepared for this responsibility if he is continually engaging in the study and memorizing of hymns. A handbook to the hymnal, as well as other materials on hymnology, are a great asset to him.

In addition to the basic considerations which should be kept in mind in the selection of any of the hymns to be used in Christian worship, Andrew Blackwood makes the following suggestions in connection with those used in a formal service:

1. The opening hymn should be objective, glorifying and exalting God. ("Holy, holy, holy!")

2. The second hymn should be a blending of the objective and the subjective, preparing the way for the sermon. ("Love divine")
3. The closing hymn should be subjective, in dedication to Christian service. ("O Master, let me walk with Thee") *

These considerations are important and should be borne in mind. There are additional considerations which would be helpful in choosing the sermon hymn which are suggestive rather than inclusive:

1. The hymn must voice a personal aspiration in a corporate manner.
2. It must be subjective enough to make the individual recognize his own responsibility in the purposes of God.
3. It must be objective enough to lift the individual out of himself into God's realms.
4. The hymn should reflect, in a broad sense of unity, the spirit of the entire service.
5. The hymn should sum up the emotional values of the sermon rather than the theme alone. (Cf. E.S. Lorenz, *The Singing Church* p. 256-8)
6. This hymn should prepare the listeners emotionally, volitionally, intellectually for receiving God's Word.

Austin Phelps, as quoted by Lorenz in this connection, observes: It (the selection of hymns) aims at unity of worship, not by sameness of theme, but by resemblance of spirit. It would have a sermon preceded and followed, not necessarily by a hymn on the identical subject, pertaining to the same group of thought, lying in the same perspective, and enkindling the same class of emotions. (*Supra*, p. 257).

The sermon hymn should never be conceived of as being just another item in the liturgy of a church service. Careful study of each item on the program in the Christian worship service, with special emphasis on the thought development in the sermon itself, will be the best preparation which one could have for the selection of the sermon hymn.

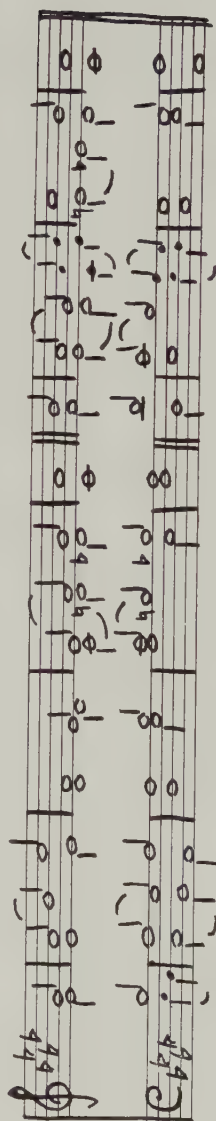
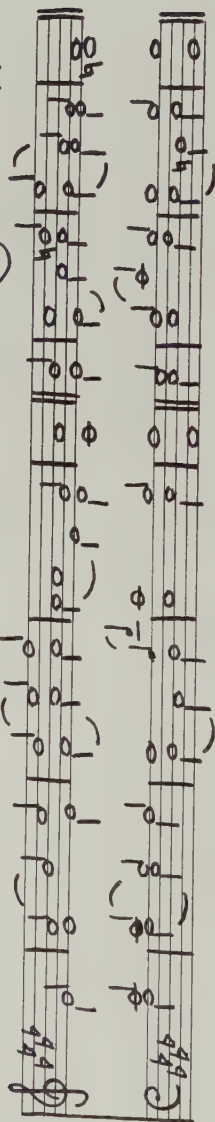
III. Suggested Texts with Sermon Titles and Hymns

<i>Text</i>	<i>Sermon title</i>	<i>Sermon hymn</i>
Matthew 8:27	What Manner of Man is This?	"O Lord and Master of us all"
Luke 2:15b	See This Thing that has Happened	"What Child is This?"
Nehemiah 9:6	Thou Alone art God	"We sing of God"
I Cor. 10:31 b	Glorify God!	"Lord, speak to me"
I John 1:7	This is Fellowship	"Walk in the Light"

* *The Fine Art of Public Worship*, p. 124-6

SUMMERFIELD.

C.M.

J. A. Rhodes
1953.

written to Anne Brondén

FRAGMENT. 1845.

A Tune For Anne Brontë's Hymn

An article entitled "Anne Brontë—Hymn writer" appeared in the October, 1949, issue of THE HYMN, mentioning some of the hymns written by one of the picturesque sisters of Haworth Parsonage. Not long after the article appeared the Editor received a letter from Mr. Jack Rhodes, Organist and Choirmaster of Haworth Parish Church, with some tunes he had written for some of Anne Brontë hymns. Proceeds from the sale of copies of the tune at the Brontë Museum were applied to the "organ repair fund."

Mr. Rhodes composed CHURCH STREET for the hymn "I hoped that with the brave and strong" in 1949, AGNES GREY for "Spirit of truth!" in 1951, both published in an illustrated folder. An earlier tune, HAWORTH, composed in 1948, was written for "Believe not those who say." Quite recently Mr. Rhodes sent his three newest tunes, ANNE, for use with "My God, O let me call Thee mine," GREENLEA (for a Cowper hymn), and SUMMERFIELD, reprinted across the page. The hymn text is printed below.

I mourn with thee and yet rejoice,
That thou should'st sorrow so;
With Angel Choirs I join my voice
To bless the sinners' woe.

Though friends and kindred turn away,
And laugh thy grief to scorn,
I hear the Great Redeemer say,
Bless-ed are ye that mourn.

Hold on thy course, nor deem it strange
That earthly cords are riven;
Man may lament the wondrous change,
But there is joy in Heaven.

A Week In The Life Of An Organist - Choirmaster

(November, 1953)

GEORGE BRANDON

Sunday

Talked to a Sunday School class about recruiting new adult choir members. Pre-service rehearsal with the choir, 10:40 to 10:50. All Victorian music for morning service; choir did an excellent job with Shelley's "Hark, hark, my soul"—wish I could love it as much as the congregation did! Din-

ner with a church family. Afternoon rehearsal (I'm singing ing, with the basses) of the community chorus for the Christmas concert. Short consecration service in our chapel for youth conclave. Evening service at 7:30 in the sanctuary; 8:30 to 10:00 or thereabouts, rehearsal for the Christmas pageant (in connection with which the choirs will give a brief carol program.)

Monday Went to the church for mail late in the morning. Back again in the afternoon for Junior Choir rehearsal (29 out of 31 were there). After that, an organ lesson for the girl who is my page-turner.

Tuesday 9:45 to 10:00 in the daily kindergarten; started them on a new song today. Cut the second stencil for next Sunday night's musical service. Short conference with the pastor. Two mirrors finally installed in the chancel! Pioneer Choir rehearsal at 3:45. Practiced organ for an hour, and then home.

Wednesday Kindergarten again today. Worked on choir library, some organ practice. Prayer meeting at 7:30. Adult Choir from 8:10 to 9:30; "How lovely are the messengers" was new to them, but they liked it.

Thursday Sent out postcards to absentee choir people. Met at noon for luncheon with "Thursday Luncheon Club," a group of Religious Education directors who meet weekly to exchange opinions. Practiced several hours at the organ. At 8:00 led a discussion for the Music Club on music in the church.

Friday Organ lesson for the woman helper with the choir library. Practiced and worked out details for service-playing in Sunday night program. Composed introduction and interlude for the choir hymn, "Now thank we all our God," for Thanksgiving morning. Helped the church secretary fold bulletins for Sunday.

Saturday Phoned a couple of prospective choir members—results uncertain. Did some final checking with head choir mother regarding details for Sunday night. Labeled choir folders for Christmas anthems; more practice.

Sunday Visited two more Sunday School classes. Morning service included installation of elders, with the anthem omitted. Played Bach for the Voluntaries, but did not list them on the bulletin! Dinner with a former member of the choir, now a director in another church. Evening service, "The Life of Jesus in Scripture and Hymnody," with all three choirs singing—65 in all. Both the congregation and I are very happy with the service. Nothing to worry about now until the union Thanksgiving observance here on Thursday.

Maurice Frost, English and Scottish Psalm
and Hymn Tunes c. 1543-1677
A Study In Musical Lexicography

LEONARD ELLINWOOD

THE ART OF the lexicographer is a most distinctive craft which all too many of us are inclined to take for granted when we turn to our dictionaries for quick references. How many of us have either the personal library resources or the patience to wade through hundreds of pages by a variety of authors in order to determine the correct usage of a single term such as, for example, the word "lexicography" itself? How often do we realize how much there is of this sort of labor behind the volume which we use so conveniently?

In the field of music, the lexicography of theory, history, appreciation, and the like has developed apace with that of literature in general. With the materials of music itself, however, little has been done as yet by way of indexing melodies and their occurrence in a manner comparable to the way in which the lexicographer indexes words and their usage. We have thematic lists of symphonies, operas, popular songs, and the works of individual composers, but few of these are organized in any manner comparable to the alphabetical sequence used by the lexicographer. Even these lists are few in number and limited to the more popular secular composers and works of the past two centuries.

Consequently, the production of a work such as Maurice Frost's *English & Scottish Psalm & Hymn Tunes c. 1543-1677* (London: S.P.C.K. and Geoffrey Cumberlege, Oxford University Press, 1953. xvi, 531 p., 8vo., \$21) represents a most significant milestone in the history of music lexicography and especially that of sacred music. Only one other work of this sort has hitherto been undertaken, Johannes Zahn's *Die Melodien der deutschen evangelischen Kirchenlieder*, 1889-93, a pioneering work but one which was not faced with the problems of multiple tunes with relatively few texts such as are found in Frost's collection. The latter's arrangement had to be made by the sequence of Psalm texts, Zahn's could use the metrical patterns.

Frost has given us a whole library of 38 early psalters all compressed into a single useful volume. Here one can readily find the complete content of, say Coverdale's *Goostly Psalmes and Spirituall Songes* or the 1633 edition of the *Scottish Psalms of David*. Or, working from another point of view, one can find,

for example, the original form of the familiar tune WINDSOR as it appeared in a brief four-part motet setting in Daman's *The Former Booke* of 1591 followed by a list of the other psalters in which the tune was published. Frost's volume is so replete with small settings of this sort that choirmasters should find it a useful source of short anthems, choral prayers, and so forth, with which to embellish their services.

The whole work has been most meticulously prepared. The present writer has checked all of the Psalm tunes included in the Episcopal *Hymnal* 1940 against Frost's findings with the result that in several instances still earlier sources were noted than had been given by other writers on this period. Consequently *it is imperative that all hymnal editors recheck their Psalm-tunes against this work before further publication.* A list of 5 *errata* is included on p. viii of Frost's introduction, and he has since issued separately a single page with 20 more (*errata* of a minute character) which may be secured from the author by any reader owning the book. All testify to the intense care he has taken with the preparation of the work.

This has been the lifelong interest of an English country vicar who loves his Psalms as he loves his Church and countryside. Publication by no means writes *finis* to his interest, however, for already there are sizeable notebooks filled with the material for a comparable survey of 18th-century tunes. May he be spared to see the completion of this equally significant work.

This discussion began on a lexicographical motif. Let us turn back to that subject again. Frost has given us an excellent classified catalog or index containing the complete repertory of the period covered by his title, to a total of 457 tunes. Unfortunately, he has not at the same time given us an alphabetical key, or its equivalent, to his work. One reviewer has already made the suggestion that such a key, prepared like the melodic index in *The Hymnal 1940 Companion*, be published as a supplement to Frost's volume.

The whole problem of the melodic indexing of hymn tunes was discussed by the present writer in *THE HYMN* for October, 1950. The following issue contained a further discussion by Robert Sanders. To the various indexes described in the October, 1950, article, should be added one which has been called to the present writer's attention by Maurice Frost. This is Alexander Hume's *The Scottish Psalm Tune Book* (Edinburgh: James Gall, before 1859) which has a melodic index in which the tunes are

entered with a numerical notation. Thus the entry for *Adeste fideles* reads: 1 1-5, 1 2-5, 32 34 32.

Some such index, coupled with an alphabetical index of the various names given the tunes, would go far toward making Frost's work easier to use when one needs to locate a desired tune quickly. As it now stands, tunes may be located either through the metrical index or through the Psalm to which the tune was sung, if known.

In closing, we should remark that anyone who is seeking to run down a particularly elusive, early English hymn tune will find the Rev. Maurice Frost (the Vicarage, Deddington, Oxford, England) a most cordial and helpful correspondent.

(C. F. ALEXANDER, *Continued from Page 42*)

degrees the sainthood, almost purposely concealed, came out. The hidden odor made its way through the cloth in which it was wrapped. From one poor home to another; from one bed of sickness to another; from one sorrower to another — there gradually spread an impression that the life of that quiet, lady-like woman was hid with Christ in God . . . In the course of forty-five years I do not remember her, except possibly in some brief access of irritation, to have been in a frame of mind in which, as far as my weak judgment goes, I should not wish to be in my own last hour."

Mrs. Alexander's hymns are represented in current British hymnals as follows, the number in brackets indicating her representation in the previous edition or other immediate predecessor of the collection mentioned: *Meth. Hy. Bk. 6* (7); *Sch. Hy. Bk.*, *Meth. Ch. 6* (10); *Hymns A. & M. 14* (19); *Songs of Praise 6*; *Rev. Ch. Hy. 11* (15); *Irish Ch. Hy. 21* (7); *Irish Baptist Hy. 6*; *Rev. Baptist Ch. Hy. 8* (11); *English Hy. 13* (13); *Cong. Praise 6* (9); *Moravian Hy. Bk. 9*; *B. B. C. Hy. Bk. 7*; *Sunday School Hy. 7*; *Rev. Fellowship Hy. Bk. 4* (5).

Editor's Note: The incidence of Mrs. Alexander's hymns in American hymnals is illustrated by the appearance of the following in the *Episcopal Hymnal 1940*.

"All things bright and beautiful"

"He is risen, He is risen"

"His are the thousand sparkling rills"

"Jesus calls us; o'er the tumult"

"Once in royal David's city"

"Saw you never in the twilight"

"There is a green hill far away"

Reviews

Erik Routley, *Hymns and Human Life*, Philosophical Library. 356 pp. \$6.00.

This book is a mine of useful information, unusual sidelights and shrewd comments. Just what kind of a book it is, however, is not easy to describe. The title is not very helpful in this respect, having been chosen in order to designate the volume as a companion to Lord Erle's *The Psalms in Human Life* rather than to indicate what Dr. Routley's book is really all about. Indeed, the intention to produce a companion to some other volume makes the effort somewhat artificial; or at any rate embarrasses the author, who might have been more coherent if an impossible task had not been laid upon him.

For all practical purposes Dr. Routley has actually given us a very readable history of hymnody, with the main emphasis on English hymns and hymn writers. Part One develops the story of hymns, while Part Two dwells upon the persons who composed the most noteworthy hymns (aside from giants like Watts and Wesley, previously considered). The concluding section briefly seeks to appraise the place of hymns in English life, and offers some astute observations on what is good and bad in hymnody.

The author tries to take serious account of the spiritual circumstances which gave rise to the significant phases of hymnody. Sympathetic to the passions of religious viewpoint and controversy, so often conducive to hymn writing, he himself exhibits the non-controversial temper of most hymnologists, and seeks to do justice to all—within the restrictions of his own excellent taste. Consequently he fails to

pinpoint some of the theological distinctions involved, and though vocal in his support of a concern for doctrine he does not engage in very close doctrinal analysis. His categories attempt to be broad, apparently with a desire to relate hymnody to something bigger than theology. But it is hardly the work of precision, to summarize Watts's contribution as "the setting free of the English Protestant Christian to wonder and adore," while Wesley is represented as supplementing this allegedly Calvinistic stream with "the warm stream of Lutheran devotion" (pp. 66-7). Actual theological concepts deserve more exact handling than Dr. Routley has found it convenient to provide.

These comments are not meant, however, to belittle a very comprehensive and rather remarkable book. "The human side" of hymnody is made vastly more meaningful than in the conventional book of hymn stories; and the history of hymns is incomparably more vivid than in the conventional treatise. An extraordinary amount of material is treated in this volume, and the treatment is both succinct and fluent. The professional hymnologist and the casual reader alike will find the book fascinating from beginning to end. The organization of the material, despite its peculiarity, is admirably managed. The style is urbane, and the judgments rendered are highly civilized without a trace of intellectual contempt.

—Norman F. Langford

Erik Routley, *I'll Praise My Maker*, pp. 280. London, Independent Press, Ltd., 1951.

"A study of certain authors who stand in or near the tradition of Eng-

lish Calvinism, 1700-1850," this book covers the "classical" period of English hymn writing. The principal hymn writers are Philip Doddridge, William Cowper, John Newton, James Montgomery, and Josiah Conder, to each of whom a chapter is devoted. In the final chapter more brief consideration is given to the minor Evangelical hymn writers, Joseph Hart, John Cennick, Samuel Davis, Robert Robinson, Augustus Montague Toplady, and Thomas Kelly. The two greatest figures of the time, Isaac Watts and Charles Wesley, are not included because the author thinks that adequate studies on them have already been done by others. Mr. Routley defines Calvinism in the context of his book as "the theology of the Sovereignty of God, the faith of a persecuted church."

There are about 250 hymns included in this study. Some of them are "familiar," others might well be if they were in our current hymnals and set to suitable tunes, and still others have good lines and stanzas, revealing more fully the minds of their authors and furnishing us with good thought for private devotion without meriting use in public worship. References are included to current hymnals and other books where all of the hymns mentioned may be found, and some of the hymns are quoted in full, while others are quoted in part. A biographical sketch introduces the works of each author.

The value of this book for all who use hymns and would know them better is (a) in its illuminating and convenient presentation of the works of an important period in English hymnody, (b) in calling attention to some hymns

which have been neglected but ought to be used (for this reviewer, perhaps a dozen), and (c) in its application of the canons by which hymns ought properly to be judged in the author's critical appraisal of all the good and bad hymns in his study.

—Ray F. Brown

Hymns for Children and Grownups, edited by Lee Hastings Bristol, Jr., and Harold W. Friedell; Farrar, Strauss and Young; 185 hymns, plus 28 pages; \$3.75.

This is a hymnal for the whole family, especially one in which there are young children. The editors "tried it out" in their own families, and also on a group of children over a period of time. The ideals set by the editors were to include only hymn texts, old or new, that said something children could understand and carry into their adult Christian life, and music that can be played easily by the family pianist and that is within range of voices not especially trained. In this they have succeeded admirably.

Mr. Bristol is a talented young businessman, active in Protestant Episcopal circles as a lay speaker and preacher, an organist and composer, and an officer in The Hymn Society of America. Mr. Friedell is organist and choir-master of St. Bartholomew's Church, New York City. Both are skilled in the field of religious music for youth. In this new style hymnal they have pioneered in an effort that should bring church music back into the home and the family.

A hymn-book editor is always torn between the desire and the need to retain in his collection the best of the "old favorites," and the knowledge

that there are many texts and many tunes of recent vintage and relatively unknown that should find place in the church's repertoire. Sometimes it boils down to "How much of Watts and Wesley and Montgomery no longer appeals or has a message for our peculiar day? How much of this new and better material will the congregations and choirs (and especially pastors) stop to learn and use?" In a *hymnal for children* there is always the added caution that it should contain enough of the *standard* church music and texts so that the child has a body of substantial material to carry with him into adult church life.

Perhaps more than half of the hymns in Messrs. Bristol and Friedell's volume will be found in standard church hymnals, and in general, they are the best of the latter. New names of authors and composers appear in goodly number — and much of their material is excellent — perhaps some will be in later *standard* books. Mr. Bristol contributes 18 tunes of his own; Mr. Friedell 13. No other "new" composer has more than two tunes.

There is but one "new" poet with more than two or three hymn texts: Thomas Tiplady has four; George Wallace Briggs, Percy Dearmer and Catherine Haydon Jacobs have three each. Of the *standards* there are five texts (or translations) by Neale; five by Charles Wesley; four by Isaac Watts. But there are a large number of new writers with but one hymn each. There are a few Chinese hymns, some early American and Negro tunes, and some Scandinavian. In general, the editors seem to have chosen wisely in "new" versus "old" material.

It was Carl Price who once ob-

served that, in the *Methodist Hymnal* the word "boy" appears but once (and there refers to Jesus — "the Virgin's sweet boy") and the word "girl" not at all. Perhaps they do not appear in this new hymnal either, but it is quite evident that Messrs. Bristol and Friedell had our children in mind when they selected these hymns and these tunes.

—William Watkins Reid

Mr. Reid has limited his review of Messrs. Bristol and Friedell's hymnal to a study of the hymn texts. Upon examination of the musical side of the book the reviewer is immediately impressed with the *common sense* which governed the selection of tunes. Wherever possible some of the harmonies were "cleaned up" in such a way as not to distract the singers or to mar the accompaniment. Following the trends of recent hymnals one notes more than twenty tunes based on "traditional melodies" from various lands other than America. Several of these may be "firsts," as they have come from musicians in the "younger churches" of the mission field.

There is a catholic breadth in the extent to which the tunes reflect varied denominational heritages. The Anglican will feel at home with tunes by Baker, Barnby, Walford Davies, Dykes and Shaw. Those in the Reformed tradition will find a generous sprinkling of psalter tunes, along with some of the twentieth century contributions and some of the early American tunes. Lutherans, those of the Congregational and other free churches, will undoubtedly find a number of familiar tunes.

In a number of instances the melodic line is printed above the four-part har-

monization, a device which makes mastery of some unfamiliar material less difficult. A number of Mr. Bristol's original tunes have a wide melodic sweep and are thus rendered more palatable to the Church School music instructor or choir leader. Mr. Friedell has a number of original tunes and was responsible for several harmonizations of familiar ones.

It is a pleasure to discover Harry Burleigh's MC KEE set to "In Christ there is no east or west," a mating which deserves wider usage in current hymnals. Mr. Bristol has supplied a singable and worthy tune for Evelyn A. Cummins' "I know not where the road will lead," known widely as a famous anthem set by David McK. Williams, "The King's Highway." In every possible instance hymns are set in keys which will make singing a pleasure for young churchmen — though some adult singers may find downward transposition necessary to accommodate their vocal range!

The greatest value of this hymnal in the reviewer's opinion is that it is particularly useful in the home, and through it, all ages will be led to a greater appreciation of their own denominational hymnody, and will at the same time be exposed to some treasures from other traditions. Mention must also be made of the charming illustrations heading some of the pages and of the topical index with its provocative and stimulating suggestions.

—George Litch Knight

James R. Sydnor, "Congregational Singing" *Presbyterian Outlook*, Aug. 4, 1952 — Dec. 21, 1953

The first twenty-six installments in the Sydnor Series, as it is popularly

known, extending from Aug. 4, 1952 to Feb. 2, 1953, have already been reviewed in *THE HYMN* (April, 1953). In retrospect, it may be recalled that the subject, "Improving Congregational Singing" was introduced by a sketch of the history of hymns in the Christian Church followed by a competent statement of the values inherent in congregational song, and the standards of achievement to be desired. Influences from the cultural environment which effect the singing actually heard in any given church were taken into account. Closing the descriptive section of the subject, Dr. Sydnor presented the resources of Christian hymnody, first by an appraisal of Gospel Songs and second by a list of 120 basic hymns common to hymnals of the leading denominations, which he supplemented by the addition of thirty hymns of his own choice.

Beginning with the twenty-seventh installment, Dr. Sydnor opened his discussion of methodology, featuring in turn the responsibility of the minister or leader of worship, the organist or leader of singing together with the choir, and finally, the congregation.

The minister or leader of worship must have more than a bowing acquaintance with hymnology. He should know his hymnal, its contents, its background and its possibilities; he should be able to choose hymns and handle them in worship, for upon the ministerial leader rests the responsibility to raise the congregational standard of taste and information as well as to unite his people in communal praise.

The organist or pianist who plays the hymns combines the functions of an accompanist and leader in singing. Even the trained musician may be un-

practiced in this double role, but whoever plays the hymns leads the congregation. Hymn playing is an art which demands attention to accuracy, pitch, tempo, and rhythm. In the interpretive aspect, it demands an unselfish identification with the worshiper; and the constant awareness that "the most important part of a hymn is the text." Here the choir realizes its true and prime function under the organist, — the leadership of congregational singing. Throughout those parts of the Series concerned with the responsibilities of minister and organist, Dr. Sydnor offers a wealth of valuable suggestions arising from his wide knowledge and technical skill, linked with a sensitiveness to the problems involved. On a larger scale, the congregational rehearsal is described and programs for hymn services and hymn festivals are given in full. For the choir, also, methods are suggested for the use of hymn anthems, responses and other materials, intended to introduce new hymns or to increase the effective singing of familiar hymns.

The third and to the layman the most provocative section of the Series stresses the responsibility of the congregation, wherein lies "the central spring of hymnody." Setting aside the superficial causes of non-participation in hymn singing, and granting an intelligent leadership from the pulpit and the organ, it is possible for a congregation to sing and to appreciate the best Christian hymnody, constantly adding new treasures to their store of familiar and well-loved hymns. For the attainment of this goal, Dr. Sydnor would build constructively, stressing the remote rather than the im-

mediate factors. He recommends the private reading and enjoyment of hymn texts as a devotional practice which eventually enriches the singing of these same hymns in public worship; he would like to see a revival of family hymn singing from the church hymnal; above all, he points out the overwhelming importance of the hymns taught to children in the Church School. In this connection, a practical program for the introduction of suitable hymns in the Church School, so simple and constructive that any church might take advantage of it, is offered. A repertory of graded hymns is listed for the practical consideration of those in charge of religious education.

The Sydnor Series closes with a number of selected topics some of which have been noted in their appropriate connections above. "Types of Hymn Tunes" (Dec. 6, 1953), so mysterious to the average church-goer, are clarified and given reality. The topic offers a parallel to the historical treatment of hymn texts with which the Series opened.

To the present reviewer there are two striking features of Dr. Sydnor's work which make possible its immediate application to present needs. There is nothing in the Sydnor program that cannot be attempted and to a great extent realized by the church of moderate or restricted financial resources. Again, practical considerations are never lost sight of while the ideal situation is upheld. For these two reasons if for no others, Dr. Sydnor's counsel is extremely worth while. It is to be hoped that the early appearance of the Series in book form will render the work permanently and widely available.

—Ruth Ellis Messenger

Notes From The Executive Secretary

HOWELL ELVET (ELVED) LEWIS D.D., O.M. (From a sensitive appreciation by the Rev. R. R. Williams, S.T.D., we take the following.) Born in 1860, he was a native of Wales. As Arch-Druid of the National Eisteddfod, Elved (his Bardic name) was held by that Principality in the highest honor. Though handicapped by blindness he held for twenty years the pastorate of the Welsh Tabernacle in London, and was an inspiration to his fellow-countrymen there. He stood in the vanguard of those who would introduce the idea of wholeness of the redeemed life in Christ into hymnody: man's entire life—spiritual, intellectual and physical — embraced by it, as well as all his external relationships. Elved created hymns dealing with children, youth, the home, one's country, and including the spread of the Kingdom with its goal of universality. "It is not by surveying the 'wondrous cross' with Watts," says Dr. Williams, "that he finds what is there, but by analyzing the peace which Jesus gave his disciples, or his concern for the 'other sheep.' It is in applying fundamental facts to common experience that Elved unravels their doctrinal implications. He is more concerned with character and conduct than with creed. His literary style has a glow of distinction about it combined with a touch of intimacy notably greater than in the case of Pantycelyn. His pen was equally successful in English as in Welsh; he fully mastered the technique of hymn composition as propounded by the experts in English." Lewis stands at the forefront of contemporary Welsh hymnodists, with four of his hymns in American hymnals: "Whom

oceans part, O Lord, unite," (found in the *New Church Hymnal* and *Christian Worship*) and "Friend of the home, as when in Galilee," in the *Evangelical and Reformed, New Church*, and *Methodist* books, are most widely known.

The writer had the rare honor of sitting next Dr. Lewis at the Eisteddfod of 1951, and brought a message of warm greeting from him to The Hymn Society of America. He spoke with enthusiasm on the forward-looking hymns written here in the past half century. It was evident that Elved Lewis was held in reverence by the entire assembly, and that in spite of his 91 years, he was its acknowledged leader.

Poetry was both vocation and avocation for THOMAS CURTIS CLARK, who died on December 7, 1953. Born in 1877 at Vincennes, Indiana, where his father was a minister, he graduated at Indiana University, and continued his study at the University of Chicago. In 1912 he became connected with the *Christian Century* as poetry editor, also acting as secretary of the Christian Century Press, in an editorial capacity. He resigned after 36 years' continuous service. Eight volumes of original poems came from his pen and he compiled numerous collections of poems, some in collaboration with associates. His lyric versatility is shown by the fact that he wrote librettos for four oratorios, in conjunction with the composer, Bethuel Gross of Chicago.

Eight of his hymns have been published in various hymnals. His text, "Thou Father of us all," won a prize in The Hymn Society's contest in 1942. We are proud that his very last

hymn, written in October, 1953, was selected by The Hymn Society for use at the Urban Convocation at Columbus, Ohio, in February, 1954. Entitled "When restless crowds are thronging," it was accepted after his death. Only a year previously he had told of his deep interest in the Society's work, adding, "it is my hope to give much attention to hymn writing during the next few years." In another letter he wrote that to be remembered by one hymn of permanent value would be the greatest recognition that could come to him.

Though never a member of The Hymn Society, DANIEL GREGORY MASON deeply sympathized with its work and program. He is remembered equally as a composer and a music educator. Our memory of him dates from the celebration in 1942 of the 150th Anniversary of the birth of his grandfather, Lowell Mason, sponsored jointly by the Music Teachers' National Association and The Hymn Society. For that occasion he composed a sterling choral prelude on Mason's tune DORT, which had great popularity. He also gave a provocative address on "The Americanism of Lowell Mason." In passing, it is worth note that T. Tertius Noble's choral prelude on WATCHMAN was composed for the same occasion. Dr. Daniel G. Mason was a member of the music department of Columbia University from 1909 to 1942, and was the author of several musical biographies and essays. His compositions included symphonies, along with other orchestral numbers. He was in great demand as a lecturer. He passed away at his home in Greenwich, Conn., on December 4, 1953, at the age of eighty.

The greatest achievements in the life of HENRY HALLAM TWEEDY (b. 1868) lay in the field of religious education. After a decade as pastor he became professor of practical theology at Yale Divinity School, where he remained active from 1909 to 1937. During those years he was one of the most popular preachers in preparatory schools, a rare tribute to his understanding of boyhood. He had a natural gift for poetry, and The Hymn Society was fortunate enough to secure his prize-winning hymn on Christian missions, "Eternal God, Whose power upholds," held by many as the most powerful missionary hymn of this century. It was written in 1929 and is now included in eight modern American hymnals. "O gracious Father of mankind" is also from his pen. Dr. Tweedy compiled *Christian Worship and Praise*, published by E. S. Barnes in 1939. Seven of his hymns are in American hymnals. Long an invalid, he passed away on September 11, 1953.

HERBERT C. PEABODY belonged to the group of distinguished church musicians who were active in America at the turn of the century, and who helped to "make" the early history of the American Guild of Organists. Born in Capetown in 1873, he came to Boston, where he was graduated at the New England Conservatory of Music. He held two important positions as church organist, Christ Church in Fitchburg, Mass., and the Church of the Ascension in Pittsburg. He wrote articles for religious and musical journals, and composed many anthems. He will be recalled for his moving tune to Katharine Lee Bates' "O beautiful for spacious skies." He joined The Hymn Society in 1929, and gave it

loyal support. For many years he held office in the Western Pennsylvania Chapter of the A.G.O.

THE REV. ROBERT W. B. PUGH, who died late in the fall of 1953, was an expert in traditional church music. He was born in England, and took his M.A. at Oxford. Upon moving to Canada, he graduated in theology at Halifax, N.S. He was a member of our Society for several years. He spent the winter of 1946-7 in New York, studying and preparing for his cherished project, to found a residential choir school for the boys of churches in Ontario. This aim was realized, and the school was later founded at Keswick, Ontario.

In addition to several fine anthems, he wrote many hymn tunes, two of which were selected to appear in the "Twelve Hymns of Christian Patriotism" printed as *Paper No. XI* of The Hymn Society. While not in robust health for many years, Mr. Pugh gave devoted service to the churches of his country, organizing choir festivals and church music conferences, writing for religious journals, and acting as musical advisor to many of the clergy.

KARL P. HARRINGTON was a master in two fields, ancient civilizations, Latin especially, and church music. Born in 1861, he graduated from Wesleyan University at Middletown, Conn. He then continued his studies in Germany, Greece, and Italy. For a quarter of a century he was professor of Latin at Wesleyan, and compiled several Latin textbooks. Among his other works are the widely used *Education in Church Music* and *The Background of the Wesleys*. He wrote about fifty hymn tunes, including the poignant GOLGOTHA, composed for the

Evangelical and Reformed Hymnal, and CHRISTMAS SONG. He was musical editor for the Methodist Episcopal hymnal of 1905, and served on the committee for the Methodist hymnal of 1935. It is worth mention that his father served on the special committee for an earlier Methodist hymnal, that of 1878. The Hymn Society of America was only one year old when Dr. Harrington became a member in 1923. He was a close friend of the late Carl F. Price, his pupil in Latin, and of Dr. Lindsay B. Longacre. One reason why so many have recalled that he taught them Latin in college is that he made them love the people and the tongue of Rome. He was a skilled choral conductor, and founded and directed singing societies wherever he lived. For many years he was organist of the Methodist Church in Middletown. He died on November 14, 1953, at Berkeley, California.

THE ENLARGED HYMN-TUNE INDEX

The Editor, the Rev. Emery C. Fritz, has discovered that the material already assembled lends itself to cross-referencing. He found that (a) all the hymn tunes—over 3,600 of them—can be card-indexed, placing under each one the first lines of all the hymns to which it is used; (b) all these hymns can be listed, placing under each the tunes to which it is set; (c) a list, corresponding to the existing Composers' Index, can be made of all the authors of the hymns in (b).

For the past year Mr. Fritz has been constructing these elements, and now they are ready for consultation. The material is still based on the original selection of twenty-seven current hymnals.

—Reginald L. McAll

REVIEWING A REVIEW: We take pleasure in bringing to our readers selections from a letter by Mr. A.M.P. Dawson whose *Metrical Psalter* was reviewed by Dr. R. W. Graves in THE HYMN, Oct., 1953.

"I have just received my copy of the October issue of THE HYMN and was of course interested in your reviewer's notice of my *New Metrical Version of the Psalter*.

I should like to correct one erroneous impression conveyed by the review. Mr. Graves says that I have been 'rather heavily under the dominance of the 1650 Psalter.' As a matter of fact, I know the 1650 rendering, as a whole, very slightly. I am not a Presbyterian and had only attended an *English* Presbyterian Church for about a year when I conceived the venture-some idea of making a new metrical version of the Psalter, prompted by the inferiority of many of the *selected* items from the 1650 edition included in the Church Hymnal. During the preparation of my version I purposely did not refer to the 1650 edition so that any resemblance is purely accidental or due to having been compiled from a common source.

I wonder how many of your readers will agree with Mr. Graves as to the general inferiority of my rendering of the 139th psalm which he singled out for comparison with the 1909 version.

In conclusion, I should like to say that I heartily agree with your reviewer's concluding sentence, that my reach has far exceeded my grasp but am consoled by Browning's lines:

Ah, but a man's reach should exceed
his grasp,
Or what's a heaven for?"

Dec. 14, 1953

AMONG OUR CONTRIBUTORS
ALEXANDER FLANIGAN of Belfast, Northern Ireland, whose account of Manx Hymnody appeared in THE HYMN (Oct., 1953), gives us a fresh and appreciative picture of Cecil Frances Alexander, the noted Irish hymn writer.

CLARENCE HIEBERT, a candidate for the degree of B. D. at The Biblical Seminary, in N. Y., is a member of the staff of Immanuel German Baptist Church, New York City.

THE REVEREND WILLIAM TURNER LEVY, Ph.D. is curate at All Angels' Episcopal Church, New York City; he is also a member of the Faculty of English at City College of the City of New York. He writes on some hitherto unpublished hymns of William Barnes from material gathered for his doctoral dissertation on this nineteenth century English poet.

NANCY WHITE THOMAS (Mrs. John N.) of Richmond, Va. is a leader in the Presbyterian Church, U. S., in the fields of music and religious education. Experienced as musician and teacher, she is a well-known speaker and writer. She has recently contributed a section to *Day by Day*, a devotional quarterly published by the Presbyterian Church, U.S., on the general theme of "Songs of Praises."

GEORGE BRANDON, a recent graduate of The School of Sacred Music at Union Theological Seminary, is director of music at the First Presbyterian Church, Burlington, North Carolina. A number of his choral compositions have been recently published.

DR. ELLINWOOD will review Mr. Frost's book in a forthcoming issue of *The Musical Quarterly*, continuing his discussion of musical lexicography.